DOCUMENT RESUME

ED 032 317 24 TE 499 911

By-Meder, Richard; And Others

An Experiment in the Teaching and Evaluation of Music Literacy Among High School Students. Final Report.

Portola Institute, Inc., Menlo Park, Calif.
Spons Agency-Office of Education (DHEW), Washington, D.C
BR-8-I-002
Pub Date 31 Mar 69
Grant-OEG-9-8-080002-0081-010
Note-68p.
Available from-ERIC Clearinghouse on the Teaching of English, 508 So. Sixth St., Champaign, Ill. 61820 (on loan only)
EDRS Price MF-$0.50 HC Not Available from EDRS.
Descriptors-*Art, Art Activities, Cultural Enrichment, Curriculum Development, Curriculum Evaluation, Experimental Curriculum, *High School Curriculum, Humanities, Listening, Mass Media, Music, Music Activities, *Music Education, *Self Actualization, *Self Concept, Verbal Communication, Visual Arts

The major purpose of this project was to plan, implement, and evaluate a high school one-semester experimental curriculum stressing the communicative aspects of the arts and humanities as a means of student self-discovery and realization. The curriculum consisted of 4 major unit, composed of individual study modules, on popular media and on visual, aural, and verbal communication. Each study module began by having the student confront some kind of artistic experience presented as close to the artist's intentions as possible. This was followed by activities which encouraged student examination of the experience and which led to a second experience culminating in an evaluative project. A psychological inventory, a design judgment test, and a musical sensitivity test were administered to the experimental and three comparison classes at the beginning and conclusion of the semester. It could not be demonstrated that the experimental curriculum had significantly affected tolerance, flexibility, or specific facets of art or music. However, on the basis of student self-portraits, it was concluded that there was a significant enhancement of self-concept. (The experimental curriculum, with the specific modular designs, is appended.) [Not available in hard copy due to marginal legibility of original document.] (Author/LK)

ED032317

BR-8-I-002
BR 24 OE-BR

FINAL REPORT

Project No. 8-I-002

Grant No. OEG-9-8-080002-0081 (010)

AN EXPERIMENT IN THE TEACHING AND EVALUATION OF MUSIC LITERACY AMONG HIGH SCHOOL STUDENTS

Richard Meder
Barbara Mercer
Warren Rasmussen

Portola Institute, Inc.
1115 Merrill Street
Menlo Park, California 94025

March 31, 1969

BEST COPY AVAILABLE

U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education
Bureau of Research

TE 004 911

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

FINAL REPORT
Project No. 8-I-002
Grant No. OEG-9-8-080002-0081 (010)

AN EXPERIMENT IN THE TEACHING AND EVALUATION OF MUSIC LITERACY AMONG HIGH SCHOOL STUDENTS

Richard Meder (Principal Investigator)

Barbara Mercer (Consulting Psychologist)

Warren Rasmussen (Project Director)

Portola Institute, Inc.

Menlo Park, California

March 31, 1969

The research reported herein was performed pursuant to a grant with the Office of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education
Bureau of Research

TABLE OF CONTENTS

		Page Number
TABLE OF CONTENTS		1
PREFACE		2
SUMMARY		3
CHAPTER I - THE PROBLEM		5
	Introduction	5
	Purpose of the Project	7
	Planning the Project Design	8
	Evaluating the Project Design	9
CHAPTER II - THE RESEARCH METHOD		11
	Experimental and Comparison Groups	11
	Experimental Classroom Routine	11
	General Curricular Design	12
	Audio-Visual and Resource Materials	13
	Specially Designed Classroom Materials	14
CHAPTER III - PRESENTATION AND ANALYSIS OF DATA		16
	Description of the Experimental and Comparison Classes	16
	Measures	17
	Statistical Analysis of the Standardized Measures	17
	Analysis of the Rating Scale and the Self-Portraits	21
	Further Evaluative Procedures	22
CHAPTER IV - CONCLUSIONS AND RECOMMENDATIONS		23
	Conclusions	23
	Recommendations for Further Research	25
BIBLIOGRAPHY		26
APPENDIXES	A. The Curriculum	27
	B. The Humanities Library	56
	C. Film List and Miscellaneous Classroom Materials	59
	D. The Semantic Differential	60
	E. Selected Scales on the California Psychological Inventory	62
	F. Architectural Tour Itinerary and Check List	63
	G. Aleatory Music Chart	65
	H. Musical Expectations Chart	66
TABLES	1. Selected Characteristics of the Control and Comparison Groups	16
	2. Mean Standard Scores on the M.A.P.	17
	3. Mean Raw Scores on the Design Judgment Test	18
	4. Mean Score Change on the CPI Scales by Class	19
	5. Mean Score Change on the CPI Scales by Class and Sex	19
	6. Mean Score Change on the CPI	20

PREFACE

In addition to expressing their appreciation to the project staff members and the students who took part in the experimental project, the authors acknowledge particularly the cooperation and assistance of the San Francisco Unified School District and its Director of Music, Dr. Albert Renna, in implementing the curricular design at George Washington High School.

SUMMARY

The original project, with Margaret F. Shilkin as Project Director, proposed development and evaluation of a music curriculum for high school students based upon an adaption of the Kodaly approach to musical learning. While this approach has already proved itself to a considerable extent with elementary school pupils, initial experimentation in the project made it appear questionable whether, at this time and in its present format, it could serve the need of advancing the music literacy of high school students in the same way.

Accordingly, the project was in the process of being restructured when other commitments made it impossible for Mrs. Shilkin to continue as Project Director. Under a new Project Director, Dr. Warren Rasmussen, Associate Professor of Music and Coordinator of Music Education at San Francisco State College, restructuring of the original project was continued. It was determined that broadening the concept of "music literacy" to "aesthetic receptivity" within a related-arts framework would provide an experimental focus upon the vital motivational factors implied in the original project design.

With Mr. Richard Meder, George Washington High School, San Francisco, California, as Principal Investigator, and Miss Barbara Mercer, Berkeley Unified Schools, as Consulting Psychologist, the motivational focus of the restructured project design is indicated by the revised working title for the project: AN EXPERIMENT IN DEVELOPING AND EVALUATING A SELF-DISCOVERY APPROACH TO AESTHETIC RECEPTIVITY AMONG HIGH SCHOOL STUDENTS.

The major purpose of this project was that of planning, implementing, and evaluating an experimental curriculum in the related arts at the high school level. The curricular plan was to be such that it could be implemented by any teacher sensitive to the potentials of arts instruction. A primary focus of the curriculum was to be that of stressing the communicative aspects of the arts and humanities as a means of student self-discovery and realization. Thus, the curriculum was to attempt to deal with the student personality through an experiential, self-discovery approach to aesthetic fundamentals rather than impose such fundamentals a priori upon the students.

It was postulated that such an approach to related arts or humanities instruction should tend to develop increased tolerance, flexibility, awareness of self, sensitivity to the communicative and aesthetic potentials in any art form and, perhaps most important, increased appetite readiness for further arts experiences.

The experimental curriculum was planned with the assistance of consultants in psychology, visual arts, music and literature. It was implemented with a high school humanities class for a period of eighteen weeks, the standard fall semester. The design was basically experiential in nature, and consisted of four major units in the following sequence: (1) Popular media and self-discovery through them, (2) Visual communication, (3) Aural communication, and (4) Verbal communication. Each study module was designed to begin with confronting some kind of artistic experience presented as close to the artist's intentions as possible. Following the initial experience, a series of activities was designed to

encourage student examination and discussion of the experience. This process led to a second experience, similar to the initial one, culminating in some type of student evaluative project. Specific modular designs are described in detail in Appendix A.

Although it was recognized that no available standardized instruments seemed specifically designed to measure the type of growth hoped for in the experimental class, a psychological inventory, a design judgment, and a musical sensitivity test were administered to the experimental and three comparison classes at the beginning and conclusion of the semester. Other evaluative measures, focusing on the experimental class itself, were built into the experimental curricular design.

On the basis of the statistical evidence provided by standardized testing it could not be demonstrated that the experimental curriculum had significantly affected tolerance, flexibility, or the specific facets of art or music measured by the respective instruments. It appears likely that the relatively short duration of the experimental class would have made any such changes, even if they had occurred, rather small. On the basis of jury examination of student self-portraits, drawn during the course of the semester, it was concluded that there was a significant enhancement of self-concept. On the basis of student response and development of appetite-readiness, it is possibly significant that student enrollment for the second semester was over twice that for the first. Student evaluation of the experimental class was uniformly positive, with some indication that "more music" would have been desirable.

It is recommended that the experimental curriculum, included as an appendix to this report, be utilized with more classes and that a more adequate number and type of comparison groups be utilized. It would be extremely desirable to extend the basic framework and philosophy of the curriculum to cover a full year's course in order that student change might more readily be demonstrated and evaluated.

CHAPTER I

THE PROBLEM

Introduction

The concept of arts instruction for the general student in the public schools of the United States was originally one of utilitarianism. Music entered the curriculum because men like Lowell Mason were concerned that young people could not learn their Sunday school songs without knowing the rudiments of music reading. Drawing instruction was initiated as a means of developing skills to be used later in mechanical drawing and trades, and also as a means of using up school time which migh otherwise have been wasted. During the nineteenth and early twentieth centuries, instruction in the various arts established itself in the curricular and extra-curricular portions of the school day. At the same time, it moved gradually to a curricular philosophy of "art for art's sake" and developed the long-range goals, still adhered to today, of literacy in and appreciation of the various art forms.

As school budgets increased and specialists trained in the separate arts areas were hired, especially at the secondary level, the goals of instruction became increasingly performance-oriented, and classes in music, art, drama, etc., maintained a highly separate and individualistic existence. However, since the general student was still to be served, there developed an additional distinction between experiences and courses designed for the "performer" in the arts and those designed for the "consumer."

Performance courses were meant for those students who were already presumably motivated and/or talented. In such courses, materials, methodology, and evaluation all tended both to proceed from and focus upon performance in the particular artistic medium. Educational differences concerning this or that material, pedagogical method, or even evaluation of instructional worth tended to be overshadowed by the ultimate success or failure of the "performance", public or private, as an entity in itself. And there is little doubt that, in spite of current misgivings over some excesses in pageants, operas, marching bands and various public spectacles, the performance-oriented courses have had and continue to have much value for those students who choose to benefit from them.

Unfortunately, curricular philosophy and educational practice in arts instruction for the "non-performing" student have suffered from vague goals and ill-defined procedures. This pedagogical "haziness" has resulted at least in part, from the fact that such instruction must usually be provided by teachers who are themselves highly performance-oriented and may consider courses for the non-performing general student as second-class at best.

For a time, arts classes, especially at the elementary level, were frankly looked upon as primarily a place to discover the talented. This viewpoint was probably not so true of the classroom teacher as it was of the music or art specialist, understandably eager to identify and train such talent. But this point of view did contribute to the continuing compartmentalization of instruction in the various arts, and the primacy of the performance rationale.

For those students who were not "discovered" in the general arts experience, the rationale for continuing "consumer" instruction tended to be based upon such cloudy premises as "preparation for the good life" or the feeling that "educated" people must know something of the arts.

Classroom procedures have been understandably shaped by the lack of a convincing rationale for general arts instruction, and also by the assumptions which characterize the performance-oriented teacher's perceptions of non-performance-oriented classes.

Since it appears that the student can not really perform in the medium:

(1)...his contact with the art form must be largely passive via lecture, textbook, recording, picture, etc., and his responses must be primarily verbal.

(2)...it will be impossible for him to grow in aesthetic perceptions through personal performance, and he must necessarily accept the judgments of others as to what works are "great" and the reasons why he should so consider them.

(3)...and since the art forms in favor with his peer group tend to be shallow and transitory in nature, it is up to the skillful teacher to prepare him to "appreciate" art upon the basis of expert adult standards.

(4)...he may not enjoy the experience of feeling the art through producing it, but must accept an "art for art's sake" viewpoint as his primary motivation.

(5)...it is impossible to evaluate him according to the standards of his artistic output, and he must therefore be judged on whatever number or verbal perceptions he gains in the course of a given class.

It should be understood that the foregoing is not meant as an indictment of the sincerity and effort of teachers involved in arts instruction for the general student. Indeed, viewed from the standpoint of the traditional performance goals most familiar to teachers, the assumptions would seem to have considerable validity.

Today, however, arts educators are attempting to move away from goals and procedures whose only major substantiation is that of tradition. For the non-performer in the arts, a "watered down" version of performance courses will no longer do. And we are, in our society, long past the day of justifying arts instruction simply on the basis that a cultured person must know something of the arts to be admitted to "polite" society. If we are to make general instruction in the arts meaningful to young people, it appears that we must modify our views of the focus and meaning of such instruction by justifying and approaching it from the standpoint of student perceptions.

Purpose of the Project

It was the purpose of this project to develop, implement, and evaluate an experimental curriculum in the related arts, at the high school level. In addition to drawing upon various art media rather than focusing upon only one, curriculum construction was to be guided by the following basic assumptions:

(1) The rationale for the existence of, and, as a corollary, the study of the arts is that of self-realization and aesthetic communication with the world, past and present, outside the individual. Perhaps more than any other group, the young have a tremendous desire to understand and communicate with themselves and with others. The experimental curriculum was to attempt to utilize this basic motivation in a study of the communicative as well as the aesthetic aspects of the various art forms.

(2) At least until development of self-motivation in studying "art for art's sake," students must actively participate in and manipulate the materials of art forms at their own levels of interest and ability.

(3) To be valid for the student, aesthetic standards and judgments as to artistic impact must grow out of his own experiences.

(4) Adult perceptions of artistic value, even expert opinions, cannot serve as the invariable starting point, or even the basic frame of reference for the adolescent student. Such perceptions may provide an ultimate goal toward which experiences tend to proceed, but this goal is one which must be reached on the student's terms, or it may not be reached at all.

(5) A philosophy of "art for art's sake" has little, if any, validity for the adolescent student. His primary interest in the "here and now" means that for art to have any real impact on him, he must "feel" its effect and perceive something of its effect upon others.

(6) Evaluation of a student's total progress must be based upon evaluation of a series of smaller "learning units." These units must involve specific behavioral goals which, in turn, depend upon student self-discovery, creations, and verbalizations.

(7) The primary function of introductory courses in the related arts should be that of creating an "appetite-readiness" for the arts. For the student, this would appear to imply the development of flexibility, tolerance, and sensitivity to the communicative and aesthetic potentials in any given art form. Development of such "appetite-readiness" would presumably be reflected in an increased intrinsic motivation for further exploration of and study in the various art forms.

Planning the Project Design

There has been a growing feeling among educators that the fact-oriented curriculum is increasingly out of step with the times we live in. The rapid advance of knowledge and technology, the potential of programmed instruction, and the necessity of reaching students on the human level all point toward a different utilization of teacher-class time than we have seen in the past. Attitudes, flexibility in thought and response, and some basic tools for acting upon individual interests

would appear to be more and more the major concern of the teacher-class portion of the instructional milieu. In its search to determine the extent to which attitudes and ways of thinking could be developed relative to the humanities, it was hoped that this experiment would have relevance to problems of attitude and motivation in all other curricular areas.

This project design was planned to expand student awareness of, and receptivity/feedback to, contemporary culture. For this study, culture was broadly defined as the total existing and potential communicative relationship between the individual and the world outside himself. The initial approach was to be made through a probe of psychological-sociological processes involved in contemporary communicative artistic media. An effort was also to be made to develop empathy with other periods and styles of communication in order to construct criteria for measuring the strength and effectiveness of current culture. A prime goal throughout the project design was to be that of exploring and experiencing possible inter-active roles inherent in cultural communication, together with the kinds of personal satisfaction and growth potential they might provide.

The experimential-discovery method was to provide the basic instructional framework for the project design. Media, and that which they convey, were to be examined on individual, sub-group, and whole-group levels. A constant attempt was to be made to avoid imposing a hierarchical system of values on the experiences presented to the group. Rather, it was intended that the group should itself formulate and examine those fundamental aesthetic principles which appeared to be common to effective communicative media.

The project planned to proceed on the premise that appetite for arts experience may be considered relatively broad or narrow according to the way it affects the individual's desire to expand the communicative relationship in the group. It was expected that the materials and procedures utilized in the experimental curriculum would succeed in intensifying and widening the appetite spheres of each individual as well as laying a firm foundation for further self-motivated examination and study of the arts.

Evaluating the Project Design

Solid research in the evaluation of effectiveness of arts instruction has been greatly hampered by the vague goals of such instruction and the equally ill-defined nature of standardized instruments. While

there are standardized tests of aptitude, achievement and appreciation in the areas of art and music, their validity is far from being universally accepted. No instruments presently available appear to be specifically designed to measure the type of achievement and growth hoped for from this course design. It was, therefore, assumed from the beginning that the primary evaluation of the effectiveness of the experimental curriculum would have to be made on the basis of the increasing effectiveness of student responses in the class as well as overt student reactions and evidence of growth in appetite-readiness for the arts.

In an attempt to provide reasonable structure to project evaluation, even in the absence of standardized measures appropriately designed for its purposes, three specific approaches were to be utilized:

(1) Experimental and control group comparisons based upon the following standardized tests administered at the beginning and conclusion of the experimental curriculum:

(a) California Psychological Inventory (Harrison Gough)
(b) Design Judgment Test (Maitlan Graves)
(c) Music Aptitude Profile, "Sensitivity" section (Edwin Gordon)

(2) Self-portraits drawn by members of the experimental group at three points in the course of the semester project. These self-portraits were to be examined by a jury of experts to determine evidence of type, direction, and degree of change in self concept.

(3) Evidence of increased tolerance, flexibility, aesthetic understanding and receptivity, and appetite-readiness for the arts as exhibited by specific behaviors during the course of the experimental curriculum.

CHAPTER II

THE RESEARCH METHOD

Experimental and Comparison Groups

The humanities class at George Washington High School, San Francisco, California, formed the experimental group. The class met five hours per week for the eighteen weeks of the Fall, 1969, semester. The class is constituted without prerequisites in order to attract a wide range of abilities and interests. While it is required for students majoring in music, non-majors are encouraged to take it as an interdepartmental elective. Of the thirty students in the experimental group, previous training in the aesthetic disciplines was indicated as follows: seventeen in music, four in art, one in drama, one in music and drama, one in music and art, and six with no previous training.

Three comparison groups were utilized. One was a sophomore study hall at George Washington, one a music history and appreciation class at another San Francisco high school, and one an art class in a neighboring community high school. Analysis and comparison of the experimental and control groups, including the various standardized measures which were administered, are included as the initial section of Chapter III.

Experimental Classroom Routine

In an attempt to maintain an atmosphere of non-mandated, free inquiry wherein responsibilities were clearly placed on the student, the teacher did not call the roll nor utilize a seating chart. Instead, students "signed in" upon entering the room, and sat where they wished. Papers were handed in and returned via a file-slot system, each student having been assigned a numbered slot in a cabinet built into the room. While assignments were regularly made, students were not coerced or "nagged" concerning submission of papers or projects. They were urged to keep a file of all work returned in order that they might continually assess their own progress. In addition to whole-class activities, the group was regularly divided into three student-directed seminars to carry on discussion or inquiry growing out of whole-group experiences.

General Curricular Design

The following considerations were basic in the plan and implementation of the entire curricular design:

(1) A continuing effort to re-create natural psychological processes in meeting and evaluating artistic media by means of a cyclical process beginning with an arresting stimulus explored through activities arising from that stimulus and requiring no specialized skill or knowledge, leading to a second confrontation with a similar stimulus on the basis of which some kind of judgment could be made.

(2) A constant encouragement of personal student reactions before, during and after each instructional module. A variety of symbols was involved to give each student an opportunity to respond within a framework already familiar to him as well as within one which may have been new. The strength, validity and sincerity of student response were to be the products of experiential quality, the worth of probing activities, and the degree of comparison made possible by re-experience.

The design was basically experiential in nature, and consisted of four major units in the following sequence: (1) Popular media and self-discovery through them, (2) Visual communication, (3) Aural communication, and (4) Verbal communication. Each study module was designed to begin with confronting some kind of artistic experience presented as close to the artist's intentions as possible. In some cases recorded musical performances and "armchair gallery tours" with projected slides substituted for the "live" experience. During this initial confrontation it was considered vital that there be no teacher "editorialization."

Following the initial experience, a series of activities was designed to encourage student examination and discussion of the experience. This process led to a second experience, similar to the initial one, culminating in some type of student evaluative project. Specific modular designs are described in detail in Appendix A.

Audio-Visual and Resource Materials

The use of specific audio-visual materials is indicated throughout the unit designs found in Appendix A. A sequential list of films utilized is also included as Appendix C.

An extensive resource library was set up for classroom use. Some books were available in classroom sets, others in sets of ten or three, and a few as single items. The classroom library was located in a closet which could be locked for security, all books were stamped with a special humanities seal, and the checking out of books was accomplished during class periods. Specific utilization of the library is indicated throughout the lesson modules, and a complete listing is included in Appendix B.

As a special type of resource, the following activities were incorporated into the fabric of the course of study to expand student concerns and appetites beyond the boundaries of the standard classroom:

(1) A performance by the Duncan Afro-Haitian Dancers. This group was reviewed in Dance Magazine, December, 1968, as one of the three most outstanding ethnic dance groups in the United States.

(2) A live poetry reading by two poets from "Pegasus," a troupe sponsored by the Poetry Center of San Francisco State College.

(3) A chamber music group (strings, woodwinds and piano) from the University of the Pacific.

(4) An architectural field trip lasting a full day, beginning with the Palace of the Legion of Honor and visiting churches and other public buildings. A complete itinerary is included as Appendix F.

(5) Numerous live performances by members of the class, some augmented by adult professionals from the staff and community.

While it is not contended that these specific experiences are essential to the project, it is assumed that similar experiences would be available in most metropolitan areas. In schools which exist in a more limited cultural environment audio-visual substitutions would likely have to be made.

Specially Designed Classroom Materials

Six instruments were specifically designed for use in the experimental curriculum. They are briefly described here with reference, where appropriate, to sample copies included as appendixes. Their specific utilization is indicated in the lesson modules included as Appendix A. Evaluative data based upon the instruments is included in Chapter III.

(1) Semantic differential (See Appendix D)

The semantic differential was constructed to aid in student evaluation of himself and other members of his seminar group. On the basis of tabulations, group evaluation profiles were drawn and compared, on an anonymous basis, with selected self-evaluation profiles to determine the variations characteristic of self-opinion as compared with peer-opinion.

(2) Television viewing questionnaire

It was the intent of this instrument to suggest peer group taste trends within the specific medium. The questionnaire was not, however, utilized since it became apparent that the time-lapse which had occurred between construction and possible administration had made many of the specific items out of date.

(3) Student constructed questionnaires

These questionnaires, particularly when developed on the basis of seminar discussion, served the dual purpose of increasing motivation and of focusing on communicative/aesthetic concerns of a high level of relevance for participating students.

(4) Architecture check list (See Appendix F)

This check list was designed for use in the all-day architecture field trip. It served to focus student attention on salient architectural features and obviate the necessity for any considerable amount of student discursive writing.

(5) Aleatory music chart (See Appendix G)

For the experimental class, this chart was utilized as a

means of exploring musical texture. The twenty items range from narrowly defined directions to broadly creative possibilities. After a class period of rehearsal on each item, students were asked to arrange a unique "playing order" for themselves, and were encouraged to bring any musical instrument on which they were proficient enough to play the aleatory items. Those who did not provide such instruments could sing the melodic items and clap or tap the rhythmic ones.

Further structuring of the aleatoric experiment was provided by the teacher-director who set a time limit (in this case eight minutes) for the complete rendition of all twenty items in each student's playing order. However, the relative amount of time the individual spent on each of his twenty items was to be a matter of his personal aesthetic choice. The director also reserved the right to indicate tempi, dynamic variation, and an occasional tacet for any player or group of performers. A tape recorder was used to provide the basis for student discussion following the performance.

(6) Musical expectations chart (See Appendix H)

This chart was used in a "game" of musical expectations. Upon hearing unfinished melodic phrases played on the piano, students were asked to indicate verbally, diagrammatically, and, if possible, notationally, what they would "expect" of the next one to four notes of the melody.

Scales, arpeggios, and sequences formed the "unfinished" melodic material of the first game. Actual musical themes making use of these musical patterns formed the basis for the second game.

Following each game, individual responses were performed for the class and discussion ensued as to logic, musicality, and appropriateness of the individual student's "expectations."

CHAPTER III

PRESENTATION AND ANALYSIS OF DATA

Description of the Experimental and Comparison Classes

For the experimental class and the comparison classes (study hall, art class and music class), Intelligence Quotient scores, percentage data on both Socioeconomic Status and previous courses taken, and current grade placement are summarized in Table 1. The experimental class and the study hall were in the same school but met at a different hour. The art class was in a high school in an East Bay Suburb. The music class was in an high school in a relatively economically depressed area of San Francisco. Raw data, used in constructing Table 1, were obtained from the students' Cumulative Record files. I.Q. scores were obtained from group intelligence tests routinely administered at the schools. Socioeconomic status was based on the occupation of the breadwinner in the family and rated according to the United States Census classification. The highest ranked occupations are professional (I), then managerial (II), followed by clerical and sales (III), crafts (IV), operatives (V), service workers (VI) and laborers (VII).

TABLE 1

SELECTED CHARACTERISTICS OF THE CONTROL AND COMPARISON GROUPS

	I.Q.		SOCIOECONOMIC STATUS*							GRADE*			PREVIOUS COURSES		
	RANGE	MEAN	I	II	III	IV	V	VI	VII	10	11	12	ART	MUS.	%
Exp Class	78-143	110.16	25	16	13	21	4	16	8	12	8	80	25	71	4
Study Hall	92-136	116.38	27	33	33			7		100			13	13	74
Art Class	85-129	108.27	55		27	9			9		42	58	92		8
Music Class	75-107	88.95	3		22	6		41	32	3	41	56	32	67	1

*Reported in Percentages

From an inspection of Table 1 it can be seen that, in terms of the mean I.Q. score, the art class most nearly resembles the experimental class; with respect to Socioeconomic Status (SES) the study hall most nearly resembles the experimental group. Furthermore, in terms of grade level of the students and previous art or music courses taken, the music class most nearly resembles the experimental class, therefore, no one comparison group is adequate when all the variables are taken into consideration.

Measures

Three standardized measures were administered in September (pretest) and then readministered in January (post-test). The instruments used were: (1) The California Psychological Inventory (Gough, 1956), (2) The Design Judgment Test (Graves, 1948) and (3) the Musical Sensitivity subtests of the Musical Aptitude Profile (Gordon, 1965). Additional data were obtained in the form of self-portraits and "self" and "other" rating scales.

Statistical Analysis of the Standardized Measures

Pretest and post-test mean scores for each of the standardized measures were computed for each class. Only scores of those students who took both the pre and post-tests were used for any of the calculations. Therefore, discrepancies between the total number of scores and mean scores may appear from table to table. The mean standard for each group on the Musical Sensitivity subtests of the Musical Aptitude Profile are shown in Table 2.

TABLE 2

MEAN STANDARD SCORES ON THE M.A.P.

	Pretest MEAN	Post-Test MEAN	CHANGE	SIG	N	MEAN I.Q.
Exp Class	55.00	56.20	+1.20	-	20	108.84
Study Hall	58.80	58.30	-0.50	-	11	103.50
Art Class	50.43	49.29	-1.14	-	7	117.14
Music Class	49.67	47.24	-2.43	-	21	90.25

The Mann-Whitney U Test (Siegel, 1956) was used to determine the significance of the difference between the pre and post-test means for each class. There were no statistically significant differences betwe the pretest and the post-test means for any of the classes. This is not surprising since the author of the Profile, Edwin Gordon, indicates in the manual that formal musical training does not influence the score on the Musical Aptitude Profile.

The mean raw scores for each class on the Design Judgment Test are shown in Table 3.

TABLE 3

MEAN RAW SCORES ON THE DESIGN JUDGMENT TEST

	Pretest MEAN	Post-Test MEAN	CHANGE	SIG
Exp Class	56.65	56.05	-0.60	-
Study Hall	59.33	59.56	+0.23	-
Art Class	54.00	42.00	-2.00	-
Music Class	43.73	41.61	-2.12	-

Using the Mann-Whitney U Test it was determined that there were no statistically significant differences between the pretest and the post-test mean scores for any of the groups. The author of the Design Judgment Test, Maitland Graves, does not mention in the manual the effect of formal training on scores. One might assume that formal training should have no effect upon scores since the test was designed "to measure certain components of aptitude for the appreciation or production of art structure (Graves, 1948)". From Tables 2 and 3 it would appear that, in terms of mean scores, the study hall class performed at a higher level than the other classes on the Musical Aptitude Profile and on the Design Judgment Test on both the pre and post-tests. However, when significance tests were done between the means of any two pairs of classes (excluding the music class) there were no statistically significant differences between those means. An analysis of variance might show the effect of social class and/or intelligence on the performance of these two tests. An analysis of variance was not performed because the N's, if the sample were broken down into subgroups, would be too small and too discrepant.

On the California Psychological Inventory (CPI) we were particularly interested in seven of the eighteen scales: sociability (Sy), self-acceptance (Sa), tolerance (To), achievement via conformance (Ac), achievement via independence (Ai), psychological-mindedness (Py) and flexibility (Fx). A description of what each of the scales purports to measure will be found in Appendix E.

The administrative personnel in the school which housed the art class would not permit the administration of the CPI without parental permission. Eleven of the students in the art class took the pretest, but only six students took the post-test. Mean raw scores (pretest and post-test) were calculated for all of the CPI scales of interest. The pretest means were then subtracted from the post-test means in order to show more clearly the degree and direction of change. Table 4 summarizes the data.

TABLE 4

MEAN SCORE CHANGE ON THE CPI SCALES BY CLASS

	N	Sy	Sa	To	Ac	Ai	Py	Fx
Exp Class	26	+0.28	0	-0.64	-0.41	-0.13	0	+1.73
Study Hall	14	+2.75	+1.08	+3.33*	+0.70	+1.59	+1.83	-0.25
Music Class	30	-1.28	-0.12	+1.32	+2.08	+1.00	+0.84	+1.48
Art Class	6	-1.67	+0.33	+0.50	+1.50	-0.66	-0.17	+0.50

*Significant at 0.10 level of confidence

Using the Mann-Whitney U Test it was determined that the only statistically significant change (0.10 level of confidence) was on the Tolerance scale, and that was for the study hall class. The increase in mean scores on the Tolerance scale for the study hall may be the effect of some unknown factors in the life or program of the students. It is also possible that this was the one in a hundred times that the change occured by chance in the population under study (Bakan, 1968).

Further analyses with the classes were undertaken. The classes were subdivided by sex and the same calculations were performed. The results are summarized in Table 5.

TABLE 5

MEAN SCORE CHANGE ON THE CPI SCALES BY CLASS AND SEX

	Sex	N	Sy	Sa	To	Ac	Ai	Py	Fx
Exp Class	Male	12	0	-0.37	+1.13	-1.62	-0.12	-0.87	+3.00
	Female	14	-0.57	-0.21	+0.78	+0.29	-0.28	+0.50	+1.00
Study Hall	Male	5	-2.40	-0.40	+3.00	0	-0.40	+0.60	+0.20
	Female	9	+2.43	+2.43	+3.69*	+1.28	+2.99	+2.71	+2.00
Music Class	Male	15	-1.33	0	+0.83	+2.42	+0.08	+0.41	+1.50
	Female	15	+0.31	-0.23	+1.77	+1.77	+1.85	+1.23	+1.46

*Significant p=.064

Using the Mann-Whitney U Test the increase in the Tolerance score for the study hall females was the only statistically significant change (p+ .064). This change might be explained in terms of the normal physiological development of girls at this age and grade level. The girls were all tenth graders and most of them were in their fifteenth year. Most girls at this age have gone through the turbulance of puberty and the fifteenth year may be a relatively quiet and open period for them.

The change on the Flexibility scale for the males in the experimental class approached statistical significance (p + .191).

An initial assumption was that previous art or music courses might affect scores of some of the CPI scales. Therefore, the classes were subdivided on the basis of these specific courses. The N was too small to further subdivide by sex. Table 6 includes data on the experimental, music and art classes only. The school records did not provide the information concerning previous courses in a readily accessible form for the study hall group. Perhaps it was because they were all tenth graders and new to the school. There were no students in the art class who had taken the pre and the post-test on the CPI who had had previous music courses.

Pretest and post-test raw score means were computed and the pretest mean scores subtracted from the post-test means. The Mann-Whitney U Test was performed to determine the significance of the change. The available data appears in Table 6.

TABLE 6

MEAN SCORE CHANGE ON THE CPI

		FLEXIBILITY		TOLERANCE	
		ART	MUSIC	ART	MUSIC
Exp Class	N	5	12	5	12
	Mean I.Q. Score	116.25	107.33	116.25	107.33
	Mean Change	+ 4.20	+0.92	+2.40	+1.39
	Sig	.01	--	.075	--
Music Class	N	5	16	5	16
	Mean I.Q. Score	85.60	90.75	85.60	90.75
	Mean Change	+1.0	+0.94	-1.20	+2.43
	Sig	--	--	--	--
Art Class	N	5	0	5	0
	Mean I.Q. Score	104		104	
	Mean Change	+5.0		+1.0	
	Sig	--		--	

It can be seen by inspection that the students in the experimental class who had had previous art courses made statistically significant gains on the Flexibility and Tolerance scales. Although the absolute gain in mean scores is higher for the art class than for the experimental class on the Flexibility scale it is not statistically significant. The lack of significance is probably due to the fact that most of the gain was made by one student. It should be reported that the students in the experimental class who had had previous art courses also had significantly higher IQ scores than those students who had had previous music courses. Although tables have not been presented it should be reported that there were no statistically significant changes on the Musical Aptitude Profile nor on the Design Judgment Test as a function of having had previous art or music courses.

Analysis of the Rating Scale and the Self-Portraits

A semantic differential type rating scale (See Appendix D) was used at the end of the self-discovery unit. Each student was asked to rate himself and each of the other members of his seminar. For the purpose of analyzing the data each seminar member's rating of an individual was compared with the individual's self-rating. It was possible to compare the self-ratings of 26 of the students with the ratings made on them by their fellow seminar members. Each seminar member's rating was compared, item by item, with the self-rating and the number of agreements was recorded. If a student rated himself as more "leading" than "following" and a seminar member rated him on the same side of the "leading-following" dimension it was recorded as an agreement. The number of agreements per rater were totaled and considered the overall rating agreement. One hundred and sixty such ratings were made. Of the 160 ratings only 12 of the seminar member's ratings agreed with the self-ratings at a statistically significant level (p less than .058). Nine of the 12 agreements came from the same seminar group. On one of the students all 5 of the seminar members who rated the student agreed with the self-rating. In the case of another student in the same seminar three out of eight ratings agreed with the self-rating. Taking the items separately, the seminar members agreed with the self-ratings most often on the dimensions: gentle-robust, flexible-firm, mature-immature, outgoing-retiring, active-passive and independent-dependent.

In order to evaluate the self-portraits, which were drawn at the end of the self-discovery unit and again at the end of the visual communications unit, the drawings were rated independently by two judges. The two drawings from each student were put together so that each judge always saw the initial drawing first. The judges then indicated if they felt that

the quality of the art improved from the first to the second drawing. Also, each judge recorded if there was evidence of enhanced self-concept from the first to the second drawing. Inter-judge agreement was 15 out of 19 cases (79%) for each dimension (improved art or enhanced self-concept). Using the Binomial Test (Siegel, 1956) the agreement was significantly better than chance (p less than .01). The judges agreed that the quality of the art improved on 13 out of 19 of the cases, or 68% of the drawings ($p = .180$). They further agreed that 14 out of the 19 (74%) of the drawings showed evidence of enhanced self-concept ($p = .032$).

For those students whose drawings gave evidence of an enhanced self-concept, there was no correlation with any of the scores on the CPI scales.

Further Evaluative Procedures

At the end of the semester the students in the experimental class were asked to write a paragraph evaluating the program and their experiences. Over 90% of the students responded that the experience was an extremely positive one. They further indicated that they wanted more music in the curriculum. At the beginning of the semester following the first experimental program, class enrollment doubled so that two classes had to be provided.

CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

The purpose of this project was to develop, implement and evaluate an experimental curriculum in the related arts at the high school level. More specifically, the curriculum was to be designed so that one teacher, regardless of academic major, would be able to provide the experiences and help the students to evaluate them. In terms of the student the primary function of the experimental program was to create an "appetite-readiness" for the arts. It was predicted that the student would develop an increased tolerance, flexibility, awareness of self and an increased sensitivity to the communicative and aesthetic potentials in any art form through the experiences provided in the program.

The overall goal of the project was reached: a curriculum in the related arts was developed so that one teacher could be responsible for all of the areas. The curriculum was implemented and certain of its aspects evaluated.

The primary function of the course, to create in the students an "appetite-readiness" for the arts, was partially accomplished. Over 90% of the class indicated that their feelings about their experiences in the program were positive and that they wanted more music in the curriculum. Further, class enrollment doubled for the second semester of the course.

The more specific goals of increased tolerance, flexibility and self-awareness for the students were reached in varying degrees but only for certain segments of the student population. Only those students in the experimental class who had had previous art courses made significant gains on the Tolerance and Flexibility scales of the CPI. No group of students showed significant gains on the self-acceptance scale. However, judges did agree that a significant number of the students who had drawn self-portraits had an enhanced self-concept as evidenced by the second drawing.

If we consider the Musical Aptitude Profile and the Design Judgment Test as measures of "sensitivity to the communicative and aesthetic potentials in any given art form", we failed to reach our goal. There were no significant gains made from the beginning to the end of the course on either of these measures. Although there were no objectively measurable gains in the aesthetic areas there were many examples of student productions which can be subjectively evaluated. The following is such an example. It was written by one of the students at the end of the third module of the Aural Communications Unit.

Audium-

seated in a circle, surrounded by a black cape, the lights dim, and then blackness, pure, clear, darkness. one feels swallowed, closed in and faint, CLAUSTROPHOBIA, but one recovers and then sounds...

a door slams, man takes a few steps on solid ground-lord, it gave way and he's drowning

rhythm, 4 beats, triplets, loud, soft, 4 beats, 4 big strong beats loud, LOUDER, LOUDER
fear, death - its gone, triplets
relief - 4 beats to 3 and back again
together and apart

repetition, a phone, answer it, will you? same sound, but no longer a phone

duck your head its seagulls
chimes

tension, relief, tension, relief

repetition, scene, ocean, relaxation, to sleep, louder, intense apprehension

nonsense, notes, water
laughter, ridiculous
imagination, colors, yellow, blues, scenes

imagination again? getting lighter in room, no, its for real - see people in chairs - not so alone after all - its over for now
have to come back...have to

jaclyn udaloff

Recommendations for Further Research

In order to validate the results presented above and to specify the type of student for whom the class would be most beneficial, the project should be repeated. However, when the project is repeated, more students should participate in the experimental curriculum (perhaps in two classes) so that the final number of experimental subjects would be large enough to allow the use of more sophisticated statistical techniques. Also the comparison groups should be more adequate. That is, the experimental and comparison groups should differ only in terms of the previous related experiences. Perhaps it might also prove profitable to extend the project to two semesters which allows more time for change between the pre and post-test experiences.

BIBLIOGRAPHY

Bakan, David _On Method_. San Francisco: Jossey-Bass Inc., 1968

Gordon, Edwin _Musical Aptitude Profile_. New York: Houghton Mifflin Co., 1965

Gough, Harrison _California Psychological Inventory_. Palo Alto, California: Consulting Psychologists Press, Inc., 1957

Graves, Maitlan _Design Judgment Test_. New York: The Psychological Corporation, 1948

Siegel, Sidney _Nonparametric Statistics_. New York: McGraw-Hill Book Company, Inc., 1956

APPENDIX A

THE CURRICULUM

Each of the lesson modules in the four units which comprised the experimental curriculum is presented in the following format:

A. Initial Experience
B. Activities for Examination
C. Follow-up Experience
D. Evaluation

Units one and four were designed to occupy approximately four weeks each, units two and three approximately five weeks each. It should be emphasized that while the outline indicates the specific experiences and materials utilized in this curriculum, the intent in reproducing it is that of providing a suggestive resource guide for those who might wish to establish similar curricula. Complete lists of materials, films, books, etc., used in the experimental curriculum, are included in ensuing appendixes.

Grateful acknowledgment is made of the valuable contribution of the following resource personnel in developing the experimental curriculum:

Miss Barbara Mercer Psychologist Berkeley Unified School District Berkeley, California	Psychological Consultant
Mr. Don Sobieske Teacher Castro Valley High School Castro Valley, California	Art Consultant
Dr. Mark Linenthal Director, Poetry Center San Francisco State College San Francisco, California	Literary Consultant

UNIT ONE: "ROLE AWARENESS THROUGH POPULAR CULTURE"

Purpose: To elicit student problems concerning role-playing in inter-personal relationships through a variety of contemporary cultural experiences.

Processes: Examination of problems through game simulation (socio-drama), committee-developed questionnaires for whole-group response, individual verbal creative games (caption writing, information-seeking questionnaires for whole-group use, creating situations for improvised role-playing), sub-group and whole-group discussion, assigned and elective readings and reporting.

Evaluation: Individual response through committee and whole-group discussion; written analyses; drawing; taste surveys of experiences similar to, but not identical with, the initial ones. Are the problems understood, do they lead to other problems, have they been solved, do they remain unsolved, yet do individual-group relationships seem clearer?

UNIT ONE
MODULE ONE

A. Initial Experience

One full length horror-comic story selected from Entertaining Comics Group (i.e. PANIC, SHOCK SUSPENSTORIES, etc.) projected via opaque projector, dialogue read aloud by teacher or preferably a small "cast" of students. (Identification/rejection, fantasy, dominance, capacity for status.)

B. Activities for Examination

(1) Caption writing: Hand out duplicated copies of a second horror-comic story with similar characters but with the dialogue blanked out. Students write dialogue to fill each "balloon" or write a single caption to identify each frame.

(2) Seminar-developed questionnaires are constructed.

(3) Discussion on the basis of the questionnaires.

(4) Make a list of the problems of each main character in the <u>first</u> horror-comic (Re-viewing may be necessary at this point). Create an original strip involving problems you think are most important to you. (If need be, draw stick men without any background "art".)

(5) Show selected student work for discussion.

(6) Assigned readings: <u>Basic Psychology</u> by Carmichael, Chap. 1, pp. 1-15 and Chap. 6. <u>Mass Culture</u> the chapter on horror comics. Elective readings: <u>Basic Psychology</u>, Chap. 3. <u>Mass Culture</u> the chapters on comic strips, Orphan Annie and Li'l Abner.

(7) Self drawing

C. Follow-up Experience

Hand out the Sunday comic section of the local newspaper, one copy for each member of the class. Compare through a live acting-out by students a variety of comic strips: "Dick Tracy", "Miss Peach", "Peanuts", etc. Project via opaque machine "Harold Swerg" and

"The Relationship" by Jules Feiffer (Feiffer's Album, published by Random House).

Questions for discussion: What seems to be the point of each strip other than entertainment? How does it compare with the initial horror comic? How important to understanding and enjoying it is the drawing itself?

D. Evaluation (HOMEWORK): From any source select a comic that you like. Make a booklet out of it. Write the answers to the above discussion questions (C.) on an attached blank page at the end as they pertain to your comic selection.

UNIT ONE
MODULE 2

A. Initial Experience

Selected from popular magazines, three (each) movie ads, product ads and pop music concert posters are shown to the class. The magazine ads should probably be projected to create a communality of experience and to save time. The posters are large enough to be shown on an easel. (Status desire, sociability, acquisitiveness.)

B. Activities for Examination

(1) Class divides into three seminars--each seminar being assigned one of the ad types. Each group develops a questionnaire to be submitted to the rest of the class which will elicit discussion. Sample: What is the product? Does the ad make you want it? Is the art work necessary or merely decorative? What attracts your attention most? Do you feel you should resist it? Why?

(2) Whole-group discussion based on the seminar questionnaires.

(3) Assigned readings: Basic Psychology, Chaps. 10 & 17. Mass Culture, excerpts from the chapter on "American Advertising." Elective readings: Mass Culture, "Theory of Mass Culture" and "Hollywood's Newspaper Advertising."

C. Follow-up Experience

From a previously made collection of newspaper cut-outs, create a collage advertising a current film. Cut-outs should be pre-assigned without revealing their purpose. Each student writes brief reactions to each collage, modeling them along the lines of the reactions voiced during the discussion period.

D. Evaluation (HOMEWORK): Each student makes a scrapbook (10-12 pp.) of ads he has selected (one or two per page) together with a brief explanation of what is good or bad about the ad in his own words. Representative pages from notebooks may be projected by the instructor for group viewing. Possible extra credit: Describe as minutely as possible a store window in a large downtown store; give the reasons for your choice.

UNIT ONE
MODULE 3

A. Initial Experience

Read, or have read, aloud to the class Yevtushenko's "Restaurant for Two" as re-printed in LIFE magazine. After the reading pass out dittoed copies of the poem for instant individual re-reading. (Group acceptance/leadership involvement)

B. Activities for Examination

(1) Written reactions to the poem.

(2) Adopting the attitude of the poet in this poem, write (in prose) a situation for a small number of students in the class to act out. Make your situation involve a problem you would meet in this class or in this school. Make your "solution" of the problem agree with the poet's "solution" in the poem. You may either write out the dialogue to be read exactly, or you may "rough in" the basic ideas of the situation for improviaation.

(3) A portion of the poem will be handed out with a number of phrases omitted. Try to fill the blanks with words of your own which convey a similar mood and idea. (To be done in the classroom.)

(4) Seminars meet to select samples for reading to the whole class.

(5) Whole-group discussion of poetic word functions is based on the readings. Can prose accomplish the same goals? Refer to the student-written "drama." (See 2 above.)

C. Follow-up Experience

Read aloud, then pass printed copies to the class, selections from Pop Poetry ("Miss Farrow Just Smiled" inter alia).

D. Evaluation (HOMEWORK): Choose a news item and create a poem along the lines of the above "found" and "pop" poetry. What effects can you achieve through repetition, reversing order, omitting a phrase, inserting pauses? Seminars meet to select the most interesting student work. A class booklet of the selected works will be duplicated after the reading in order that each student may have a copy.

UNIT ONE
MODULE 4

A. Initial Experience

Three currently popular phonograph records are played for the class. The program is carried out three times: (1) Ask for concentration on the musical elements exclusively. Avoid mentioning these elements (like rhythm, form, melody, etc.) prior to the listening experience. Aim for an honest reaction on the basis of where each student is now; (2) Hand out dittoed reproductions of the lyrics and play the program--concentrating on the words this time; (3) Turn the printed lyrics face down and on third hearing have students observe the "marriage" of words and music.

Possible selections: "Hello, I love you"/"Born to be Wild"/"Mrs. Bluebird"/"Hurdy-Gurdy Man"/"The House that Jack Built"/"Mr. Businessman"/"The Sunshine of Your Love"

(Fantasy, escape, sociability)

B. Activities for Examination

(1) Reactions to the above experience are recorded in writing.

(2) Whole-group discussion: Does the song urge you toward a specific kind of reaction? Are the words or the music primarily responsible for your reaction? What does the song advertise? Is the song a complaint? Does the song reveal the real world or a fantasy land? Does the quality of the "sound" excite, soothe, annoy, or bore? Do you feel this song draws people together? All people or just those in a specific age or ethnic group?

(3) List as many reasons as you can think of for supporting current popular music. Pretend you are your parents, or some other adult authority, and draw up a rebuttal list. Using the ideas you have listed, participate in a classroom socio-drama limited to three minutes' duration. You may be asked to play either a pro- or an anti-role.

(4) Assigned readings: Basic Psychology, Chap. 9. Mass Culture, "Pop Songs versus the Facts of Life," and "Listening to Popular Music." Elective reading: Basic Psychology, Chap. 8.

C. Follow-up Experience

Three additional records are presented exactly as above. Possible selections: "On the Road Again"/"Stoned Soul Picnic"/"Journey to the Center of the Mind"/"People Got to be Free"/"Never Gonna Give You Up"/ "Light My Fire"/"My Name is Jack and I Live in the Back of the Greta Garbo Home for Wayward Boys and Girls"

D. Evaluation (HOMEWORK): (a) Write your opinion, without regard to the music, of the view of life as reflected in the lyrics of each song, of the quality of the poetic images, of the pleasantness or harshness of the words, of any humor? (b) Write your reaction to the music of each song and what musical features seem most important in producing that reaction. (c) State your opinion of whether or not the music and the words match. Why or why not?

UNIT ONE
CULMINATING UNIT ACTIVITY

Experience: Movie, "The Eye of the Beholder" with Richard Conte (20 minutes). The artist is revealed through the eyes of a supper-club captain, a cab driver, the artist's landlord, his mother and, finally, as he sees himself.

Activity: Each student will be given a semantic differential check list consisting of twenty personality factors. Each student will rate the members of his seminar and himself on the basis of the twenty items. All papers are confidential. (See Appendix D)

Evaluation: A profile comparing each student's opinion of himself with a composite of his committee members' opinions will be drawn up. Without revealing names these profiles are projected for whole-group response and discussion. Under no circumstances is any student to be permitted to see his own profile comparisons.

UNIT TWO: "VISUAL COMMUNICATIONS"

Purpose: To stimulate student awareness of the effect that visual "instruments" of various kinds have on human beings; and to create an understanding of the effects man has had on the evolution and refinement of those "instruments."

Processes: Seminar sessions; whole-group discussions; projection of color slides; descriptive writing and list-making; motion picture viewing; field trip.

Evaluation: Student self-evaluation of initial experience; group evaluation of each member's responses; individual guided reaction to the slides; individual evaluation of field trip experiences; seminar re-evaluation of field trip questionnaires; and a homework evaluative project based on all experiences in the unit.

UNIT TWO
MODULE 1 (OPTICS)

A. Initial Experience

A group of slides is shown, some in black-and-white, some in color. Some of the slides are examples of tricks the eye plays on the brain; others are examples of perspective and relation of objects in size in the same plane. The slides involve line, form and color; all are shown without comment.

B. Activities for Examination

(1) Slides (above) are re-shown at a somewhat slower pace. Each student records on paper exactly what he sees in each slide, being as precise and detailed as possible.

(2) Outside class the instructor selects two or three papers representative of individual perception for each slide. Each slide is re-shown for the third time with the selected papers read to elicit whole-group discussion.

(3) Three films are shown: Fiddle, Faddle; Begone Dull Care; and Dots. The first two are shown in normal fashion, but the third (Dots) is run with the lamp off so that the sound track is unaccompanied and the classroom remains dark. Lights on again, each student is given a single sheet of white paper and a maximum of three vari-colored pencils (less than three may be chosen if desired). The student is then asked to create a series of dots on the paper which in his opinion are related in size, shape and directional placement to the music he has just heard. He may base his ideas on what he has seen in the first two films. For this experiment a "dot" may be of any shape--round, rectilinear or amorphous. Fifteen minutes is the time allotted for this activity. When time is up, the film (Dots) is shown in normal fashion. Following the film, student designs are projected (via opaque projector) and comparisons are made between student work and the film (whole-group discussion). The instructor may use his judgment concerning the number of student compositions shown, based on quality and diversity.

(4) A sheet of white paper is distributed to each student together with three two-inch squares of paper--one red, one blue, and one yellow. As a group students place first the red, then the blue, then the yellow on the upper section of their white sheet, where they focus attention on the color for one minute. When time is called, students are immediately to focus on the lower half of the white paper. The complementary color for each should seem to appear in the blank area. Ask for verbal reactions.

(5) Following 4, the film, Discovering Color, is shown (Film Associates; secondary colors, intensity, value, hue). Whole-group discussion follows: What points did the film make that you had discovered yourself through your "dots" composition and the color opposition experiment which preceded the film? What points did the film make which you could not have discovered by either of these self-discovery projects?

(6) The film, Discovering Texture, is shown. Following the film the three seminars convene to reinforce the film's main points through discussion. After ten minutes, the whole group re-forms to hear seminar leaders report on each group's understanding of the factors surrounding the element of texture. Discussion may follow if there are questions or disputes. Following seminar reports and discussion, two sheets of white paper are distributed to each student. The assignment is to place the paper over a textured surface and, using soft pencil or crayon, to make a "rubbing." Collect six to eight different textures on each sheet of paper. This activity may be started in the classroom but should be completed outside class time in order that a wider variety of textures may be found. After rubbings are made, cut each one out and then arrange all of them on a 9 x 12 sheet of construction paper. Establish a pattern in the arrangement. Outline each section in black crayon or ink.

(7) The most interesting texture compositions (from 6 above) are shown to elicit class discussion: What kinds of textures are represented? Is the arrangement pleasing, disturbing, dull, exciting, attractive, uninteresting, etc.?

C. Follow-up Experiences

Colored slides are shown which represent examples by established artists of perspective, texture, form and color, contrast of light and dark, and optic order. Each slide is viewed for five minutes:

Mantegna -- "Crucifixion" or "Dead Christ"
Pollack -- "Circular Shape"
Chagall -- "Half Past Three"
DeChirico - "Anguish of Departure"
Duchamp -- "Nude Descending a Staircase"
Dali -- "Christ of St. John of the Cross"

The slide showing is followed by individual completion of the reaction questionnaire. Enrichment assignment for extra credit: Write a short paper discussing your reaction to the subject of each painting. How are emotional reactions stimulated by the artist's particular uses of the aesthetic elements of painting (perspective, texture, form and color, etc.)? Example: Dali's use of perspective places me high above the cross and looking down. It makes me feel suspended in the air without support. The world seems small, and I feel alone with the subject.

D. Evaluation (HOMEWORK): Each student selects pairs of examples of line, color, texture and form from any source with which the student is familiar. Each pair represents in the student's opinion a "good" and "bad" example of the particular aesthetic element. Examples may be chosen from structural design in the community; such as, the Golden Gate Bridge and the Richmond-San Rafael Bridge. Or examples may be taken from magazines or other printed sources. Each example should be thoroughly described and evaluated. Illustration, either cut-and-paste or student-drawn, accompanying the written material, is optional.

UNIT TWO
MODULE 2 (SOCIAL COMMENTARY)

A. Initial Experience

Students bring to class a single cartoon, cut from a newspaper or magazine. (The assignment should be made a week in advance in order to give enough time for a thorough search for the cartoon.) The cartoon should suggest a comment on politics, manners, customs, etc. Collect all cartoons, shuffle them and select ten at random for opaque projection. Show all ten without comment. (Note: cartoons should be mounted on tagboard, eight and one half by eleven inches.)

B. Activities for Examination

(1) Show the first cartoon (shown in A.) again and ask for discussion: What is the subject of the cartoon's comment? What is the nature of the comment? Re-show the remaining nine cartoons with continuing discussion. At the end of the review and discussion, assess what pattern, if any, of social comment was revealed by the ten random choices.

(2) Select another student cartoon for opaque projection while simultaneously (with slide projector) showing Rousseau's "War." Whole-group discussion: What differences do you see between the cartoon and the painting? What is the painting all about? Does it need a caption? If not, why not? How have the two artists made use of color, line, form and texture in creating the subject for commentary? (Example: Is the work balanced and clean or is it asymmetrical and jagged?) Is each aesthetic element used effectively? If not, how has the artist failed?

(3) Using slide projectors, show simultaneously a photograph and a painting of the same subject. Several of these pairs are shown and discussed: What does the artist do that the camera does not do and vice versa? Suggested subject material includes photographic equivalents for comparison with Grant Wood's "Woman with Plant" and "American Gothic" and with Degas' "Absinthe Drinkers."

(4) Issue a sheet of paper (eight and a half by thirteen inches) to each student. A variety of simple geometric forms has been drawn on the sheets by ditto process. As homework, students are requested to cut out the geometric forms and arrange them on heavy stock paper (eight and a half by eleven), pasting the forms in place, and adding connective or decorative lines to alter the basic composition. All completed compositions are exhibited and discussed. Is there an order to the arrangement? How does the composition make you feel? (Ask each student to keep a tally of the students' work he reacted to most positively. At the end of the showing take a count and re-show those most favored by a majority of the class. Identify each composition by number rather than student's name to avoid embarrassment.)

(5) Live dance performance presented in assembly (Duncan Afro-Haitian Company of Dancers and Musicians). Regular class meeting follows the assembly, when reactions to the dance performance are written. Whole-group discussion: How were line and form used in the choreography of each dance? Where were tensions heightened by interchange of movement? In what ways did the dancers' movement relate to each other to transmit the idea of the dance? Was each dance mainly entertainment, a story or a mood piece? How can a story be "told" without using words? In your opinion, can a painting be as exciting in line, form, color and texture as an art form like dance, where movement is involved? Give your reasons. What advantages do paintings have over the mobile arts?

(6) The film, The Moor's Pavane, is shown followed by completion of the reaction questionnaires. The film is a pantomimic dance based on the Othello story and danced by two women and two men.

(7) Color slides representing the efforts of artists to record and comment on society are shown to the class. Slides are shown in pairs by using two projectors. Suggested sources:

Pair No. 1: Segal and Keinholtz
(1960's)

Pair No. 2: Beckman and Rivera or Orozco
(1920's and 1930's)

Pair No. 3: Kallovitz and Keane
(Contrasting periods--1920's & 1950's)

Pair No. 4: LeNain's "Trick Track Players"
Cezanne's "The Card Players"
(Contrasting periods)

Pair No. 5: Millet's "The Gleaners"
Goya's "Family of Carlos IV"
(Contrasting periods)

For each pair of slides name in writing the social activity or activities upon which the artist is commenting. The class divides into the three seminar groups, and each group is assigned a pair of slides. The seminars develop a brief acted-out demonstration of the subject of the comment made by the slides chosen. What is the main point-of-view of the subject? How many roles does the demonstration involve? What will each role involve in the way of activity? What is the scene? Etc. The point-of-view made by the demonstration should be obvious--approval, disapproval, conflict of opinion, or simple reporting without comment. Seminars should be allowed adequate time for a thorough probe of the subject in their planning. The demonstrations should follow the commentary of the slides as closely in spirit as possible.

(8) The three demonstrations are presented to the class with discussion following each presentation. How does it compare with the artists' viewpoints? Was the opinion of the group obvious? What were the relative weights of movement to words in creating the impact or lack of impact on the audience?

(9) Outside class each student selects one of the two <u>un-assigned</u> pairs of slides and writes his own viewpoint on the social activity represented as against the viewpoints of the artists involved.

(10) Several of the homework assignments (see 9. above) are selected at random and are read aloud to generate discussion (pairs of slides used by students are shown during the discussion). What means did the artists employ to achieve communication? Did the paper on the subject agree, disagree or simply misunderstand the art commentary?

C. Follow-up Experience

Most of the activities in this module were, in a sense, follow-up experiences. The design of the unit has been cyclical in nature so that re-experience and analysis of initial experience occurred simultaneously.

D. Evaluation (HOMEWORK): Write a two-part paper, fairly brief, which examines a mural in a public building (the lobby of George Washington High School, for example) and reports on an uncaptioned cartoon story, by Jules Feiffer. <u>For the mural</u>: Has the artist's point-of-view been made clear? Is the mural decorative? What seems to be the main idea? In your opinion, is the artistic style dated? Are the ideas in scenes applicable to us today? <u>For the cartoon story</u>: Does the art work give any special character to the story (reckless, mawkish, sentimental, careless, etc.)? Do you think the story would be stronger

with captions added? Where was the story weakest because of the lack of captions? Do you think captions would ruin it? Does it need color to get its point across? What is the point of the story? Does it apply to this class and to you, particularly, or, to some other group or period in history? Enrichment project for extra credit: Visit an art gallery and write a critical review of one section or one work in the gallery.

UNIT TWO
MODULE 3 (ARCHITECTURE)

A. Initial Experience

Using pencil and paper, describe a room with which you are thoroughly acquainted. Do not name its function or type. Include in the description size, light and heat sources, location within a building and furnishings.

B. Activities for Examination

(1) The descriptions (above) are collected. The instructor selects five at random and reads them aloud to the class. The class attempts to identify the type of room through an analysis of function. What parts of the description helped most in deciding what the function was? Which parts helped least? What functions do all rooms perform? (Protection from weather and from marauders; privacy made possible; etc.) What human functions do room functions facilitate? (Eating, sleeping, bathing, working, etc.) What kinds of rooms are designed for group activity? (Entertainment, worship, business, etc.)

(2) Students will exchange papers so that no one is working with his own room description. Using a room description, suggest the kind of building in which this room could exist. The proposed type of building may be of many varieties; the most likely type should be singled out.

(3) Whole-group discussion of 1. and 2. above.

(4) Projection of color slides showing a variety of room types, including photographs and paintings of rooms. Students record in writing their reactions to each slide as it is shown. What kind of building houses each room? What is the function of each room? What do you see that suggests the function? Suggested slides: interior of a deluxe hotel room; interior of a house designed by Frank Lloyd Wright; the nave of a church; Van Gogh's "Bedroom at Arles"; interior of a medieval manor or castle; Hall of Mirrors at Versailles; etc.

(5) Projection of color slides showing types of buildings. What kind of rooms might be found in these buildings? What do you see that leads you to believe these buildings could house certain kinds of rooms? Suggested slides: a church or house designed by Henry Maybeck; the Tower of Babel; the Giza Pyramid; New York's Guggenheim Museum; the courthouse at Campeche, Mexico, etc.

(6) Collect reaction questionnaires (4. and 5. above); read a paper about each room and about each building. Whole-group discussion: Re-show the slides in question during the reading of each paper and during the discussion period.

(7) Field trip to include the French Rooms at the Palace of the Legion of Honor; Temple Eman-El; St. John's Presbyterian Church; Grace Cathedral; the lobby of the Fairmont Hotel; the Palley Reese Building (formerly V. C. Morris); the Crown-Zellerbach Building; and the Standard Oil Building, 555 Market Street. Questionnaires will be used during the trip. What is your initial reaction to the building? Are there furnishings or decorations which puzzle you? Do architectural features exist which facilitate the primary functions of the building? (See Appendix F)

(8) Seminar sections meet to select the most interesting items found in the reaction questionnaires for presentation to the entire class.

C. Follow-up Experience

Viewing of the film, "Skyscraper". Reactions to the film are recorded in writing as a basis for whole-group discussion.

D. Evaluation (HOMEWORK): Describe in detail a building in San Francisco (in your own neighborhood, if you choose). Why did you select the building you did? What is its functions? In your opinion, is it attractive? How has the designer achieved the function and/or beauty of the building? (List the design elements together with a description of how each operates.) What do you see yourself doing in this building?

UNIT THREE: AURAL COMMUNICATION

Module I: Functional Music

Initial Experience: Having in mind three basic kinds of functional music (ritual, martial, social), show a variety of pictures of domestic and foreign social activities, to include some kind of religious ceremony, an army on the march, and a ballroom full of people. (LIFE has been found an excellent source of pictorial material.) Then play a Gregorian chant, a Sousa march, and a Strauss waltz on the phonograph. (The pictures should be projected for maximum class focus.)

Activities:

1. Students attempt matching as many pictures as possible with the appropriate music.

2. Discussion: What musical clues made matching possible? Students make a list of the group's suggestions in their notebooks.

3. Play African drum music, the kyrie of the Missa Luba (available on the Phillips label), and the Agincourt Song. Try the matching again.

4. Discussion: What difficulties to matching now present themselves?

5. Make a list of pieces of functional music you know. Bring a recording of one of them, be prepared to perform it, or bring the musical score.

6. A random sample of pieces is presented for possible identification with function.

7. Three pieces from the sample are selected for the following analysis:

   a. What elements make the music suitable for the intended function (melody, rhythm, form, length, texture, etc.)?

b. Do the pieces have any characteristics in common?

c. Does there seem to be a common over-all pattern in these pieces? If not, how do they differ?

Follow-up: From a broad spectrum of possibilities select a field work song, a sea chanty, a Polonaise, American Indian war drum music, a coronation march, a muezzin's call to prayer, etc. (FOLKWAYS Records have an extensive catalog covering a wide range of styles and periods.) On second listening ask for volunteers to pantomime the activity they believe is appropriate to the music. Discuss the accuracy of the pantomime.

Evaluation: Write a short critique of an event you have attended which involved the use of some kind of functional music. Was the music effective for you in the setting and for the purpose it was designed? What musical features seemed most responsible for your opinion?

Module II: Melodic Creativity and the Song

Initial Experience: The first game of musical expectations is played using the chart found as Appendix H. Following are the rules:

a) Ten fragments of melody will be played on the piano, each fragment repeated three times with a one minute interval separating the different items. During the minute, reflect on the melody you have just heard and continue it for <u>one to four more notes</u> in your imagination.

b) Make your responses with words, diagrams, and musical notation, if possible. (Examples: If the fragment is a descending scale as in item #1 of this game, the written response might be "continue down for two more scale notes", the diagram might show two dots connected by a short line slanting down to the right, and if the student knows notation a pair of whole notes adjacent on the staff with the lower one on the right.

c) For purposes of this first game "step" will mean any pair of notes adjacent in the scale. (The class sings an ascending and descending scale.) "Skip" will mean the interval of a third. (The class sings a series of ascending sequential thirds beginning on middle C.) An arpeggio is defined as a broken chord, demonstrated on the piano. A sequence is demonstrated as <u>any</u> short pattern repeated in ascending and descending fashion.

The items for Game One are teacher-made and are limited to scales, arpeggios, and sequences utilizing steps and skips as defined in the rules.

Activities:

1. Papers are collected and the teacher plays a random number of responses for each fragment to elicit student discussion. Does the melody seem to continue logically? Is the pattern dull or interesting? What features of the pattern contribute to the interest or logic?

2. Expectations Game Two is played. Rules are the same as for Game One but the melodic fragments are excerpted from actual compositions. Using Barlow and Morgenstern's <u>Dictionary of Musical Themes</u> and <u>Dictionary of Vocal Themes</u> as source books, the following themes are played in incomplete fashion: Joy to the World; Arensky Suite No. 1, Op. 15 for two pianos, 1st movement, 1st theme; "Il Bacio" by Arditi; the C theme of "Rule Britannia" by Arne; Beethoven Sonata Pathetique, 1st movement, 1st theme; Brahms "Vergeblisches Standchen"; Beethoven First Symphony, 1st movement, main theme; Buxtehude "Aperite Mihi", A theme; Smetana Overture to the "Bartered Bride", main theme; Brindisi from Mascagni "Cavalleria Rusticana".

3. Students evaluate their responses with the ideas of the composer as the <u>complete</u> theme for each item is played. Individuals are called upon to comment on the similarities or differences of their responses with those of the composers. Continue the discussion begun in activity #1 above on the basis of these comments.

4. Students bring a quatrain of poetry to class, the four lines widely spaced on an unlined sheet of paper. For this project unmetered poetry is to be avoided. Each student examines his poem line by line, for important words, peaks of tension, troughs of quiet, etc. A melodic contour is then drawn above the line of words for which it is intended, respecting the features discovered in the inspection. A random sampling of papers is projected via opaque projector for the discussion.

5. Students transfer the lines of the quatrain to manuscript paper and, using one whole note for each syllable, construct a melody on the staff which follows the outline of the drawn contour. Unless the student is experienced with notation he is asked to use the key of C, beginning and ending with the keynote and using the dominant for half cadences. The labels "dominant" and "half cadence" are not necessarily used but the functional sound is demonstrated on the piano. Individuals are asked to hear in their imagination the sounds of the notes they set down. If they have trouble imagining skips, they should restrict their melodies to scalewise patterns. They should work with respect to their present capabilities.

6. Simple rhythmic notation is the subject of Game Three. Three bars of some relatively simple pattern are played on the piano and a drum, the student supplying the fourth bar. The words "short" and "long" may be used in the verbal response column to indicate relative durations of notes; dots and dashes in the diagramatic column. However it should be clear that exactness of pattern can be demonstrated only with musical notation.

7. The quatrains are examined again for strong and weak stresses of accents on the syllables. Bar lines are drawn in on the basis of this examination and the whole notes of the melody transformed into a rhythm pattern. Work should be completed out of class. When finished, each song is performed for class discussion, names of composers withheld.

Follow-up: Five songs (three in German, two in English) are presented to the class, the words for the German songs supplied on ditto sheet with a line-by-line English translation opposite. The class reads the translation silenly, then the original language is read aloud. On line paper each student writes his expectations on the basis of melodic shape, rhythmic factors, tempo, and over-all mood briefly on the left side of the sheet. The song is then played on the phonograph after which he writes his realizations opposite on the right side of the sheet. Comparison of the former with the latter should reveal student agreement or disagreement with the composer's musical setting. Songs used were "In wunderschönen monat Mai" and "Ich Grolle Nicht" from Schumann "Dichterliebe"; the drinking song from "Das Lied von der Erde" by Mahler; "The Rose" from Serenade for Tenor, Horn, and Strings by Britten; "General William Booth Enters Into Heaven" by Ives. Discussion of expectations and realizations for each song follows.

Evaluation: A live recital is presented upon which each student writes a brief critique utilizing his understanding of all the factors revealed in the activities section of the module. Songs sung were "O du mein holder Abendstern" by Wagner, "Bois Epais" by Lully, and "Piacer d'amor" by Martini.

Module III: Exploring Texture Through An Experiment with Aleatory Music

Initial Experience: An aleatory music chart is distributed to the class and each of the ten melodic and ten percussive items listed thereon is rehearsed in unison, the former accomplished vocally (or whistled) and the latter performed by clapping hands or tapping on the desk. With items where a wide variety of responses is possible a number of possibilities suggested by the class is attempted. (The chart is found as Appendix G.)

Activities:

1. An aleatory composition is created in the classroom, the following guidelines observed:

   a) Each student arranges the twenty items on the chart in some order, numbering in the blank provided to the left of each item to facilitate following that order in performance.

   b) Where possible, students are asked to bring instruments to the classroom on which the musical items may be performed. If instrumental skills have not been developed, the voice and hands may be used exactly as in the initial experience.

   c) The teacher establishes tempo, indicates general crescendos and diminuendos, controls tacet periods for certain players, and indicates the time span to which the composition is limited.

   d) Distance from the tape recorder microphone is based upon relative strengths of musical output.

The time limit of eight minutes was set for this particular experiment. Instruments included flute, trumpet (both muted and straight), bongo drums, 'cello, and hands and voices.

2. The tape is played back and discussion follows on the basis of the following considerations: Does the composition have any emotional impact? If so, what items seemed to be mainly responsible? What effect did the different tone colors contribute? Does there seem to be some sense to the piece or is it only chaotic in your opinion? If you feel it is chaotic, why? Could you hear yourself? If not, why not?

3. The first two movements (kyrie and gloria) of Orazio Benevoli's Festival Mass for the Dedication of Salzburg Cathedral (Epic LC3035) is played on the phonograph. A discussion comparing the aleatory composition with the mass follows in which key concerns are factors which bind the parts together or thrust them apart. Why does the mass, with fifty-three voices or parts, sound so different from the classroom composition, with the chance of sounding a mere twenty parts simultaneously? What can be done to alter the aleatory chart in the direction of Benevoli's procedures?

4. On the basis of the discussion each student produces an altered chart--items omitted to make a smaller number of parts, unification of key, omission of improvised items, inclusion of new items, reduction of the number of percussive items in relation to melodic ones, etc.

5. A second aleatory composition is produced, based on a composite of student alterations created in seminar, with a follow-up discussion comparing it both to the first and to the mass. Was it clearer and less confusing? Was it more or less highly charged emotionally? Could you hear yourself? Did it sound conventional or even old-fashioned?

Follow-up:

Each student is asked to write a short paper on his conclusions concerning the manner in which the elements of rhythm, melodic shape and style, tempo, and key must behave in relation to each other to produce order on the one hand and chaos on the other. Attention should also be given to what factors limit the number of textural strands a given composition can support. Papers are to be a result of discoveries made during the aleatory experience and the discussions.

Evaluation:

On the basis of an electronic music concert (described below) each student contributes a short subjective critique which explores in this milieu the kinds of concerns discussed in the follow-up experience above. Critiques are read aloud in class for commentary.

(The electronic experience was provided by AUDIUM, a controlled environment in light and sound, developed by Stanley Schaff and Douglas McEachern at Clement and Fourth Avenue in San Francisco. Original electronic tapes by Mr. Schaff, "performed" by Mr. McEachern (who has a certain degree of variability under his control), in a lightless atmosphere for the most part (an occasional use of lighting effects is introduced) is the substance of the experience.)

UNIT FOUR: VERBAL COMMUNICATION

This unit follows a somewhat different format compared with the others, using a series of experiences which begin with a degree of verbal ambiguity and move toward a more refined kind of communication. Not separated into modules, the five experiential elements leading to the follow-up are as follows:

1. An imagery-stimulating "light show" of ambiguous nature. Using the opaque projector as far away from the screen as the room permits, project the following objects, allowing the image to spill off the screen onto the walls and ceiling. In each case begin with the lens cover on and experiment with opening it slowly and abruptly. Depending on the object, one method may be superior to the other. Begin also with the lens completely out of focus and move it slowly into and out of focus. Again the degree of focus and amount of movement will depend on the object being projected. Students are asked to react in writing to each object, answering the question, "What is it like?" Objects used were:

   (1) crumpled tissue paper
   (2) fish line spool made of plastic
   (3) red and green tulle Christmas tree ornament
   (4) prism
   (5) wet and torn paper towels mixed with freshly wadded plastic bags
   (6) slightly crumpled aluminum foil

   Each object is shown for from two to three minutes. When finished, papers are collected and a random sample read aloud while the objects are re-shown. Students' comments on the readings are invited.

2. Three series of photographs are shown via opaque projector (approximately 15 to 20 pictures per series) dealing with the human condition. The first two series of photographs deal with family life (one an urban lower middle class minority race family, the other suburban middle class white). The third series is concerned with the problems of old age. The three sets of pictures are first shown at a rather rapid pace to allow students to decide on which <u>one</u> of the sets they will concentrate their attention. On second showing the pace is slow enough for individuals to absorb the quality of feeling in the faces, the tensions and alienations, the quiet and peace, the living conditions revealed in the inanimate objects.

The object for each student is to write his personal reaction to the emotional qualities evident in the pictures. The teacher selects representative samples of student work to read aloud, inviting comments. (The photographic experience is conceived and executed by Cynthia Beeman, 8634 Darby Avenue, Northridge, California 91324.)

3. Students are asked to select a particular environment with which they are very familiar, excluding school, and react to it in writing (beach, woods, girl or boy friend's living room, a library, a dance hall, etc.). What "feeling" qualities does it inspire and what qualities does it reject? Again selections are read aloud to the class for discussion.

4. Two poets sponsored by Pegasus, an in-school live poetry reading project devised by the S. F. State College Poetry Center, come to present their own work in a double period class session. Opportunities for questions or "feedback" are offered.

5. Dr. Mark Linenthal of the Poetry Center conducts a dialog with the class following the readings on the basis of student reaction and stimulation. Structural elements, imagery, style or whatever the students wish to pursue are involved in the dialog. Dr. Linenthal includes also a kind of subliminal introduction to the follow-up experience.

Follow-up:

A film is shown on the works and world of William Blake with music by Ralph Vaughan-Williams: "The Vision of William Blake" (British Information Service). Dr. Linenthal makes the introduction and entertains questions at the end of the showing.

Evaluation:

A short paper based on the following poem is requested. The following material is dittoed and given to each student:

"Since our concern this semester has been with human communications through various media and art forms, discuss the poem in that frame of reference. With what can you, or <u>do</u> you, identify in the poem? What is the poet's viewpoint? What does <u>time</u> have to do with the thrust of the poem? Which of the senses seems to be most important to feeling (and therefore to understanding) what the poet has set down? Does this poem relate to any other poem, picture, or musical piece you have experienced this semester? How do you think Blake might have reacted to the poem? Please state your own opinion of this work with reasons why (quotes from the poem, if possible)."

Students are supplied with the text of the poem, "Reasons for Attendance", by Philip Larkin. (Marvell Press, East Yorkshire, England, 1955.)

APPENDIX B

THE HUMANITIES LIBRARY

The humanities library includes the following subjects: Aesthetics, Architecture, Art History, Biographies of Musicians, Creative Process in Music, Exotic Music, Mass Media, Music Appreciation, Music Drama, Music History, Music Theory, Psychology, Reference Works, Sociology and Aesthetics. Some units prescribe specific readings where class sets are available. In other units the library is open once a week for individual free choice of collateral readings for enrichment or research. The number following the publisher in each listing below reflects the quantity of copies on the shelves.

Allen, The Story of Sculpture (Roy, 1958) 10

Apel, Harvard Dictionary of Music (Harvard, 1966) 1

Apel, Masters of the Keyboard (Harvard, 1947) 2

Baldwin, A Listener's Anthology of Music, Vols. I & II (Silver Burdett, 1948) 1 ea.

Barton, Music as a Hobby (Harper, 1950) 1

Benade, Horns, Strings and Harmony (Anchor-Doubleday, 1960) 2

Bennett, Physics without Mathematics (Barnes & Noble, 1967) 10

Beranek, Music Acoustics and Architecture (Wiley, 1962) 1

Bernstein, The Joy of Music (Simon and Schuster, 1959) 1

Biancolli and Bager, Victor Book of Operas (Simon and Schuster, 1949) 1

Biancolli, Concert Companion (McGraw-Hill, 1947) 1

Bockman and Starr, Scored for Listening (Harcourt Brace, 1959) 1

Burrows, Symphony Themes (Simon and Schuster, 1942) 1

Canady, Mainstreams of Modern Art (Holt, Rinehart and Winston, 1959) 1

Carmichael, Basic Psychology (Random House, 1957) 30

Copland, What to Listen for in Music (McGraw-Hill, 1957) 28

Downes, Symphonic Masterpieces (Dial, 1935) 1

Elsen, Purposes of Art (Holt, Rinehart and Winston, 1962) 1

Erskine, What is Music? (Lippincott, 1944) 1

Ewen, America's Musical Theater (Chilton, 1961) 1

Ewen, Dictators of the Baton (Ziff-Davis, 1948) 1

Ewen, Famous Composers (Crowell, 1937) 1

Ewen, Men and Women Who Make Music (Merlin, 1949) 1

Ewen, Pioneers in Music (Crowell, 1940) 1

Gross, Pop Poems (Simon and Schuster, 1967) 32

Haftmann, Painting in the Twentieth Century (Praeger, 1966) 3

Hallstrom, Relax and Listen (Rinehart, 1947) 1

Hatje (ed.), Encyclopedia of Modern Architecture (Abrams, 1964) 3

Jacobus, Aesthetics and the Arts (McGraw-Hill, 1968) 10

Kobbé, Complete Opera Book (Putnam, 1950) 1

Lang, The Creative World of Mozart (Norton, 1963) 2

Lippard et al, Pop Art (Praeger, 1966) 10

Hitchcock, World Architecture, a Pictorial History,(McGraw-Hill,1963) 1

Luboff and Stracke, Songs of Man (Prentice-Hall, 1966) 1

Luther, Americans and Their Songs (Harper, 1942) 1

Malm, Music Cultures of the Pacific, the Near East and Asia (Prentice-Hall, 1967) 10

McGehee and Nelson, People and Music (Allyn and Bacon, 1966) 1

McLuhan, The Medium is the Massage (Bantam, 1967) 10

Mumford, The City in History (Harcourt, Brace and World, 1961) 1

O'Connell, Overtures, Tone Poems and other Orchestral Works (Simon and Schuster, 1950) 1

Parrish, A Treasury of Early Music (Norton, 1958) 1

Read, A Concise History of Modern Painting (Praeger, 1966) 3

Read, A Concise History of Modern Sculpture (Praeger, 1966) 1

Reis, Composers in America (Macmillan, 1938) 1

Rosenberg and White (ed.), Mass Culture (Free Press, 1957) 30

Rubbra, Counterpoint (Hutchinson, 1960) 1

Sacher, Music A to Z (Grosset and Dunlap, 1963) 1

Salzman, Twentieth Century Music (Prentice-Hall, 1967) 10

Seuphor, Abstract Painting (Dell, 1967) 10

Sypher, Art History (Vintage, 1963) 10

Sypher, Four Stages of Renaissance Style (Doubleday, 1955) 1

Taylor, The Well-Tempered Listener (Simon and Schuster, 1945) 1

Terry, The Music of Bach (Dover, 1963) 1

Tischler, The Perceptive Music Listener (Prentice-Hall, 1955) 35

Veinus, The Concerto (Dover, 1964) 1

Wood, The Physics of Music (University Paperbacks, 1962) 2

APPENDIX C

FILM LIST AND MISCELLANEOUS CLASSROOM MATERIALS

Films

In order of usage:

The Eye of the Beholder (General Electric Company)

Fiddle - De - Dee (National Film Board of Canada))) Used in one class
Begone Dull Care (National Film Board of Canada)) period.

Dots (National Film Board of Canada)

Discovering Color (Film Associates of California, Inc.)

Discovering Texture (Film Associates of California, Inc.)

Skyscraper (Brandon Films, Inc.)

The Moor's Pavane (Hyperion Pictures, Inc.)

Miscellaneous Materials

10 each Horror Comic Books

18 each magazine ads

3 each pop music posters

3 each student-made posters

1 each class set of "Restaurant for Two", by Yevtushenko, Trans. by J. Updike, LIFE, February 17, 1967

1 each class set geometric forms ditto sheet

1 dozen boxes assorted colored pencils, 12 to a box

30 each large black crayons

1 ream heavy construction paper, buff

1 ream tagboard, eight and a half by eleven

Set of Feiffer cartoon stories, uncaptioned and with no dialogue

APPENDIX D

THE SEMANTIC DIFFERENTIAL

If you feel that one or the other of the words at either end of the scale most closely describes the person you are rating, the X should be placed as follows:

hot :X:_:_:_:_:_: cold

or

hot :_:_:_:_:_:X: cold

If you feel that one or the other of the words at either end of the scale quite closely describes the person you are rating, the X should be placed as follows:

hot :_:X:_:_:_:_: cold

or

hot :_:_:_:_:X:_: cold

If you feel that one or the other of the words at either end of the scale sort of describes the person you are rating, the X should be placed as follows:

hot :_:_:X:_:_:_: cold

or

hot :_:_:_:X:_:_: cold

If neither of the words describes the person you are rating, the X should be placed as follows:

hot :_:_:_:X:_:_: cold

IMPORTANT: Be sure to make a mark for each pair of words.
Do not put more than one mark on a single line.
Each item should be judged separately.
Do not spend too much time on any one item. It is your first impression that is wanted.

SEMANTIC DIFFERENTIAL SCALE

I see _____ as:

1.	directing	:_:_:_:_:_:_:_:	suggesting
2.	gentle	:_:_:_:_:_:_:_:	robust
3.	accepting	:_:_:_:_:_:_:_:	challenging
4.	bold	:_:_:_:_:_:_:_:	shy
5.	doubting	:_:_:_:_:_:_:_:	trusting
6.	lenient	:_:_:_:_:_:_:_:	strict
7.	flexible	:_:_:_:_:_:_:_:	firm
8.	impulsive	:_:_:_:_:_:_:_:	calm
9.	intense	:_:_:_:_:_:_:_:	relaxed
10.	leading	:_:_:_:_:_:_:_:	following
11.	modest	:_:_:_:_:_:_:_:	proud
12.	mature	:_:_:_:_:_:_:_:	immature
13.	impressionable	:_:_:_:_:_:_:_:	self-confident
14.	outgoing	:_:_:_:_:_:_:_:	retiring
15.	active	:_:_:_:_:_:_:_:	passive
16.	independent	:_:_:_:_:_:_:_:	dependent
17.	resilient	:_:_:_:_:_:_:_:	vulnerable
18.	optimistic	:_:_:_:_:_:_:_:	pessimistic
19.	firm	:_:_:_:_:_:_:_:	yielding
20.	close	:_:_:_:_:_:_:_:	distant

APPENDIX E

SELECTED SCALES IN THE CALIFORNIA PSYCHOLOGICAL INVENTORY

Sociability	To identify persons of outgoing, sociable, participative temperament.
Self-acceptance	To assess factors such as sense of personal worth, self-acceptance and capacity for independent thinking and action.
Tolerance	To identify persons with permissive, accepting and non-judgmental social beliefs and attitudes.
Achievement via conformance	To identify those factors of interest and motivation which facilitate achievement in any setting where conformance is a positive behavior.
Psychological-mindedness	To measure the degree to which the individual is interested in, and responsive to, the inner needs, motives and experiences of others.
Flexibility	To indicate the degree of flexibility and adaptability of a person's thinking and social behavior.
Achievement via independence	To identify those factors of interest and motivation which facilitate achievement in any setting where autonomy and independence are positive behaviors.

APPENDIX F

ARCHITECTURAL TOUR ITINERARY AND CHECK LIST

Name_____

Itinerary

1. French rooms in the Palace of the Legion of Honor
2. Temple Emanu-El
3. St. John's Presbyterian Church
4. Grace Cathedral
5. Fairmont Hotel Lobby
6. Rees-Pally Gallery
7. Crown-Zellerbach Bldg. Lobby
8. Standard Oil Building

Check List

Entrance (Adequacy of size, scale as compared with what it leads to, decorative value, prominence or obscurity, etc.)

Interior Dimensions (Floor dimensions compared with height of ceiling, adequacy for intended function, etc.)

Design Features (What motifs or patterns are used, what features facilitate the function or make plain the function, what features are unique with this building, etc.)

Artistic Value (What artistic features are integrated into the functionality, what features are added for decorative value, what role does color play, what role does texture play, etc.)

Light (What sources of light are provided, both natural and artificial; is there sufficient light for the function intended, etc.)

Acoustics (Is the reverberation of relatively short or long duration, what architectural or decorative features affect this physical component, etc.)

Furnishings (Do they aid or hinder the functionality, do they add to or detract from the beauty or attractiveness, are they handcrafted or mass-produced, etc.)

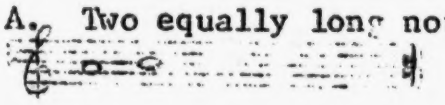
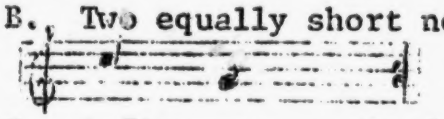
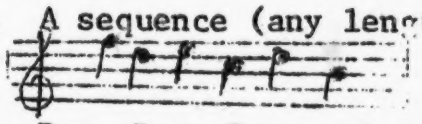
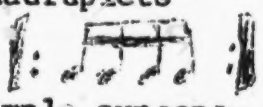
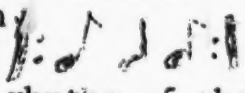
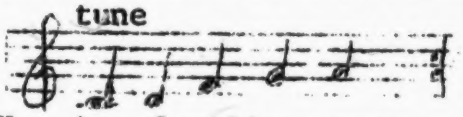
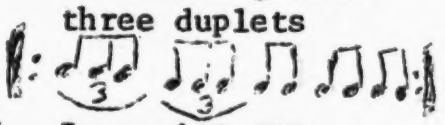
Personal Evaluation (Interesting, exciting, dull, unattractive, comfortable, cold, inviting, cozy, impressive, etc., etc.)

(When used by students this is expanded to full page size)

APPENDIX G

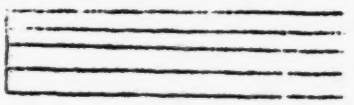
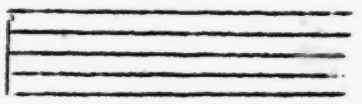
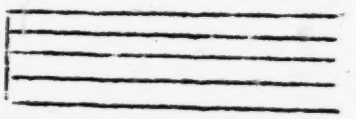
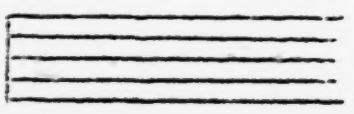
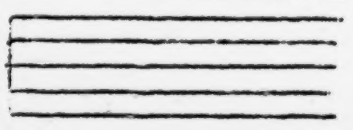
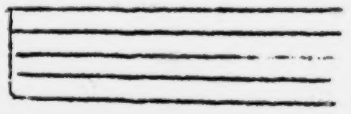
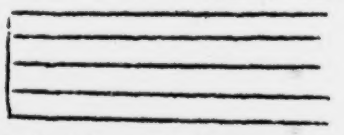
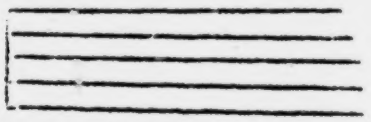
ALEATORY MUSIC CHART

(The length of any item is at the performer's discretion.)

Order No.	MELODY PATTERNS	Order No.	PERCUSSION PATTERNS
_____	A. Two equally long notes 	_____	A. Widely spaced equal-length beats
_____	B. Two equally short notes 	_____	B. Duplets
_____	C. A five-note scale (major or minor) at tempo, half-time, or double time	_____	C. Triplets
_____	D. A sequence (any length) 	_____	D. Quadruplets 
_____	E. Row, Row, Row Your Boat (any key)	_____	E. Simple syncopation 
_____	F. Octaves repeated (one key or a variety of keys)	_____	F. The rhythm of the melody of Row, Row, Row Your Boat
_____	G. An improvised pentatonic tune 	_____	G. A long roll
_____	H. Any familiar tune	_____	H. The rhythm of the melody of any familiar tune
_____	I. Trill on any pair of notes	_____	I. Two triplets alternating with three duplets
_____	J. Improvise <u>any</u> melody	_____	J. Improvise <u>any</u> rhythm pattern

DIRECTIONS: Arrange the two lists in <u>any order</u> you choose. You may skip from column to column or complete one column entirely before going to the next. The director will supply the pulse and the tempo and reserves the right to signal any performer TACET. If you complete all items before the piece ends, begin again. BE INVENTIVE.

APPENDIX H

MUSICAL EXPECTATIONS

	WRITTEN	DIAGRAMATIC	NOTATIONAL
1/			
2/			
3/			
4/			
5/			
6/			
7/			
8/			
9/			
10/